



The Dublin Grand Opera Society

[in conjunction with Radio Eireann]

presents

The Hamburg State Opera

in

Don Giovanni
and
Così Fan Tutte

Spring Season

Gaiety Theatre Dublin April 24th-May 13th 1950

Souvenir Album

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Introduction . . .



*Prof. John F. Larchet,
Mus.D., F.R.I.A.M.*

AMONG all branches of great music, Opera makes the widest appeal. Practically every great city in Europe and America can boast of either regular or, at least, frequent performances of Grand Opera. In some countries, a National School of Opera has been achieved, that is, a style in music, plot, libretto, stage craft and performance which is, at once, characteristic of the people and history of these countries.

It is the aim of the Dublin Grand Opera Society firstly to provide the City of Dublin with performances of a high standard of excellence, and, secondly, to foster native talent and to lay the foundations of a National School of Opera, which shall be truly evocative of the Irish Spirit.

Looking back on our activities during the nine years of our existence I think we may claim to have to a certain extent realized some of our aims. With the continued support and encouragement of our Patrons and of the opera-loving public the Dublin Grand Opera Society will not cease in its efforts towards further progress.

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President, Dublin Grand Opera Society.

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Photo by courtesy of Irish Tattler and Sketch.

His Excellency the President of Ireland, Mr. Seán T. O'Kelly, Mrs. John F. Larchet, Her Excellency, Mrs. Seán T. O'Kelly and Dr. John F. Larchet of the Dublin Grand Opera Society, at a performance in the Gaiety Theatre, Dublin, last December.

His Excellency, Mr. Seán T. O'Kelly, President of the Irish Republic, accompanied by Her Excellency, Mrs. Seán T. O'Kelly, honour the Dublin Grand Opera Society each season by attending one of the Society's productions at the Gaiety Theatre, Dublin.

This has now come to be known as Gala Night.

Members of the Diplomatic Corps in Dublin, together with the Patron Members of the Society and other distinguished people, by their presence, make this a brilliant occasion.

This Season, owing to his absence in Rome at the Holy Year Celebrations in his official capacity as President of the Irish Republic, His Excellency will not be present during the Society's Spring Season.

The Society desires to place on record its appreciation of the interest and patronage of their Excellencies.

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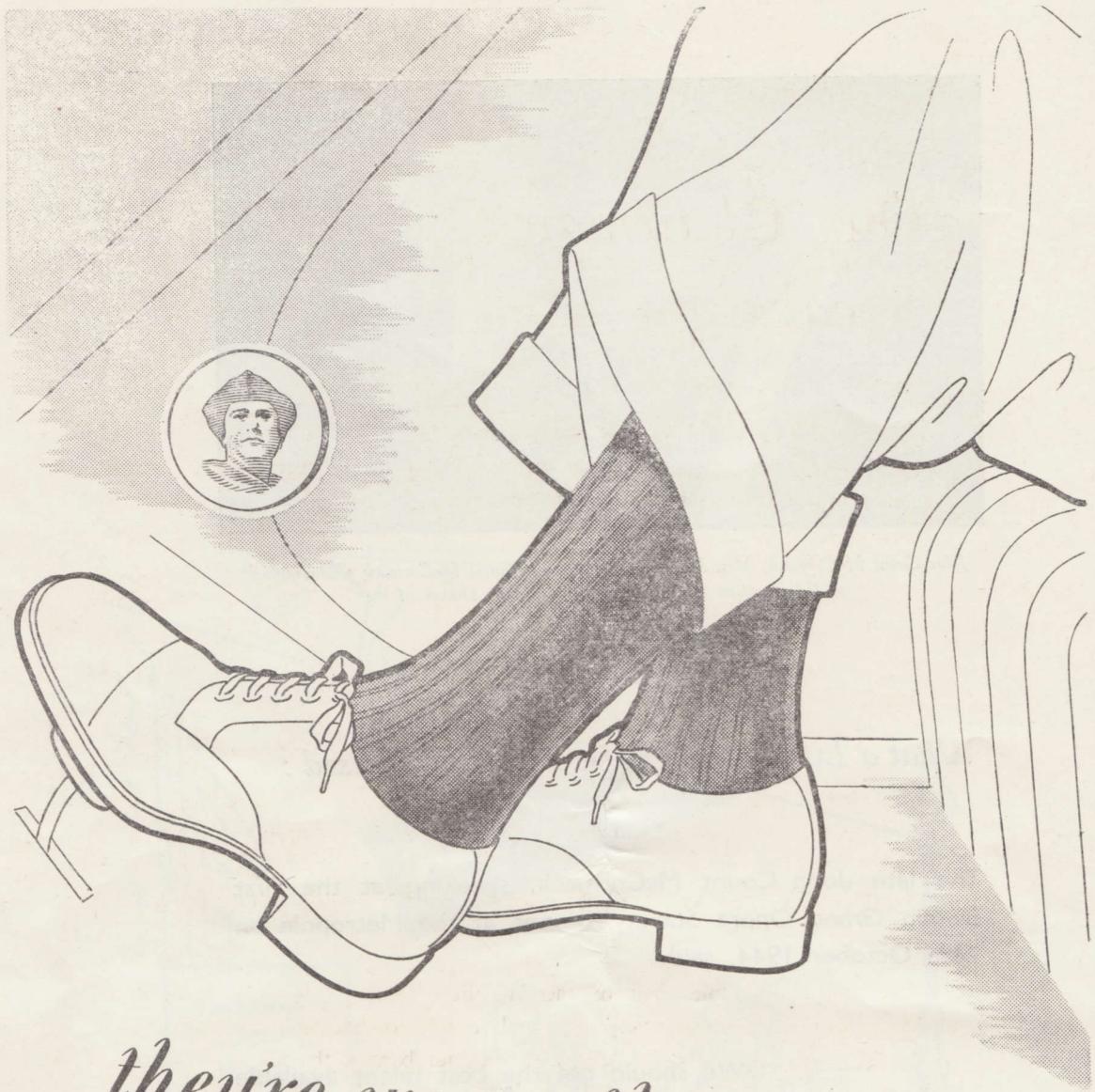
John Count McCormack, Mrs. M. Tyrrell and the Countess McCormack photographed at the reception prior to the First Patron's Dinner at the Metropole Ballroom, Dublin

What a Life Member of the Society advised :

The late John Count McCormack, speaking at the first Dublin Grand Opera Society Dinner at the Metropole on 26th October 1944, said :

“.... We should get the best talent available and bring it to this Country as an encouragement and an example.

Let them show us what they have to give to Grand Opera, and let them see what we have to give, and, no doubt, in this way, we would learn a lot—and they likewise—and in the end, Grand Opera would benefit”



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Our Chairman Speaks

THE visit of the Hamburg State Opera to Dublin marks a definite step forward in the activities of the Dublin Grand Opera Society. It also means added responsibility for the Society. On numerous occasions it has been stated that it is the ambition of the Society to present to the Dublin public, with the best available cast, the lesser known and more ambitious operas. Thanks to the unstinted support that we have and are receiving from our Patrons, the Management of the Society feel more secure financially than heretofore in sponsoring this visit of the "Hamburg State". It is with great satisfaction we record that during the last two years there has been a big increase in the number of Patron members.

In sponsoring this ambitious venture we of the D.G.O.S. feel that we are laying the foundation for an Annual Festival to be organised in future at a higher level and to include:—Drama, Symphony Concerts, Recitals, Opera etc. and in the organisation of any such festival this Society will be prepared to take its place.

In negotiating the visit of the Hamburg State Opera to Dublin, the Management of the Society received the wholehearted co-operation of the Minister for External Affairs and The Members of the Cultural Relations Committee, also the Minister for Posts and Telegraphs, The Secretary Department of Posts and Telegraphs, Director of Broadcasting and the Musical Director Radio Eireann. Without this co-operation all our efforts to bring this world famous operatic organisation to Dublin would have ended in failure. To all we offer our sincere thanks.

Finally we wish to thank the management of the Gaiety Theatre, as always they have been most helpful.

W. O'KELLY,

Chairman D.G.O.S.

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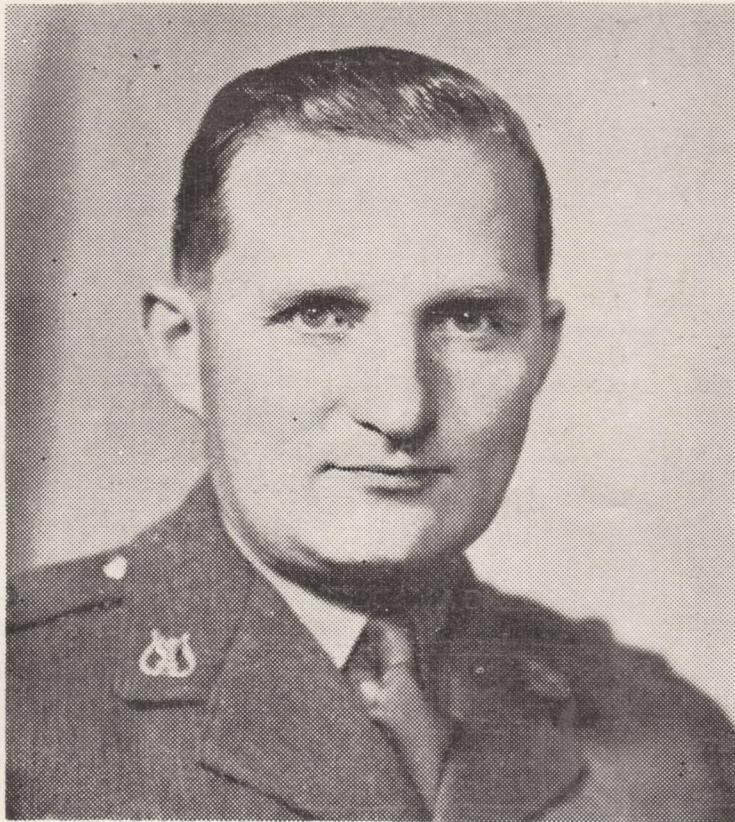
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Lt. Col. J. M. Doyle, Mus.B., Musical Director, D.G.O.S.

Musicians the world over revere the beauties and craftsmanship of the Mozart Operas. These outstanding works of art will hold their place in the operatic repertoire as long as Opera Houses exist.

When we reflect on the prodigious output of this Composer, who died at so early an age, we marvel at the fact that one man, in such a short life,—even allowing for his unique gifts and creative genius—could afford the time, energy and powers of endurance to produce so many masterpieces. The Operas alone, particularly "The Magic Flute", "The Marriage of Figaro" and "Don Giovanni" assure to Mozart a pinnacle of fame for all time, to say nothing of the Symphonies, the Concertos, the Masses and Chamber music in which Mozart is acclaimed a Master of Masters.

Having had the privilege of directing, in the Gaiety Theatre, Dublin,—with an Irish cast and an Irish orchestra—a number of performances of "The Marriage of Figaro" and "Don Giovanni" during the War years, and more recently, of conducting a British cast in "Il Seraglio" in the same theatre, I take particular pleasure in welcoming the Hamburg State Opera who now associate with the Dublin Grand Opera Society to give us performances in Italian of "Don Giovanni" and in German of "Così fan tutte". This latter Opera has never heretofore been given in its entirety in Ireland.

Apart from the interest which the visit of an all German cast has aroused among music lovers in Ireland, I believe that we as an Opera Society shall benefit artistically from the experience of seeing and hearing a team of Artists direct from one of post-war Europe's leading Opera organizations.

J. M. DOYLE

*From
our
Musical
Director*

WHAT WE HAVE ACHIEVED

OPERAS PRODUCED BY THE DUBLIN GRAND OPERA SOCIETY

GIACOMO PUCCINI (1858-1924).

La Bohème.—Words by Giuseppe Giacoso and Luigi Illica founded on Henri Murger's book, **La Vie de Bohème.** First produced, Teatro Reggio, Turin, February 1st 1896.

Tosca.—Words by Giacoso and Illica, after the drama by Sardou. First produced, Constanzi, Theatre, Rome, January 14th, 1900.

Madame Butterfly.—Words by Giacoso and Illica, after the story of John Luther Long and the drama of David Bellasco. First produced, La Scala, Milan, February 17th 1904. Conductor, Campanini.

GIUSEPPE VERDI (1813-1901).

La Traviata.—Words by Francesca Maria Piave, after the play **La Dame aux Camélias** by Alexandre Dumas, fils. First produced, Fenice Theatre, Venice, March 6th, 1853.

Il Trovatore.—Words by Salvatore Cammanaro, based on the Spanish drama **The Troubadour** by Antonio Garcia Gatteerez. First produced, Apollo Theatre, Rome, January 19th, 1853.

Rigoletto.—Words by Piave, founded on the play **Le Roi S'Amuse** by Victor Hugo. First produced, Fenice Theatre, Venice, March 11th, 1851.

Aida.—Words by Camille de Locle after a plot by Mariette Bey, the great French Egyptologist. First produced, Cairo, December 24th, 1871.

Othello.—Libretto, Arrigo Boito (from Shakespeare's tragedy). First produced, La Scala, Milan, February 5th, 1887.

A Masked Ball.—Words by Somma, based on Scribes libretto for Auber's opera, **Gustave III.** First produced, Apollo Theatre, Rome, February 17th, 1859.

CHARLES GOUNOD (1818-1893).

Faust.—Words by Jules Barbier and Michael Carré after Goethe's **Faust.** First produced, Theatre Lyrique, Paris, March 19th, 1859.

Romeo and Juliet.—Book by Barbier and Carré after the play by Shakespeare. First produced, at the Theatre Lyrique, Paris, April 27th, 1867.

GEORGES BIZET (1838-1875).

Carmen.—Words by Henri Meilhac and Ludovic Halévy, founded on Prosper Merimée's novel. First produced, Opera Comique, Paris, March 3rd, 1875.

SAINT SAENS (1835-1921).

Samson and Delilah.—Words by Ferdinand Lemaire. First produced, Weimar, Dec. 2nd, 1877.

WOLFGANG AMADEUS MOZART (1756-1791)

The Marriage of Figaro.—Words by Lorenzo da Ponte, after Beaumarchais. First produced, National Theatre, Vienna, May 1st, 1786, the composer conducting.

Don Giovanni.—Words by da Ponte. First produced, Prague, October 29th, 1787.

Il Seraglio.—Book by Bretzner. First produced, July 16th, 1782.

GIOACHINOANTONI A ROSSINI (1792-1868).

The Barber of Seville.—Text by Cesare Sterbini, founded on Beaumarchais. First produced, Argentina Theatre, Rome, February 5th, 1816.

PIETRO MASCAGNI (Born 1863).

Cavalleria Rusticana.—Words by Giovanni Targioni-Toglette and G. Menasci, founded on a story by Giovanni Verga. First produced, Constanzi Theatre, Rome, May 17th, 1890.

RUGGIERO LEONCAVALLO (1858-1919).

Pagliacci.—Words by the composer. First performance, Teatro del Verme, Milan, May 17th, 1892.

RICHARD WAGNER (1813-1883).

Tannhäuser.—Words by the composer. First produced, Royal Opera, Dresden, October 19th, 1845.

The Flying Dutchman.—Book by the composer, after Heine's version of the Legend. First produced at Dresden, January 2nd, 1843.

GAETANO DONIZETTI (1797-1848).

La Favorita.—Words by Alphonse Royer and Gustave Waez, adapted from the drama **Le Comte de Comminges** of Baculard-Darnaud. First produced, Grand Opera, Paris, December 2nd, 1840.

ENGELBERT HUMPERDINCK (1854-1921).

Hansel and Gretel.—Book by Adelheid Wette. First produced at Weimar, December 23rd, 1893.

MICHAEL WILLIAM BALFE (1808-1870).

The Bohemian Girl—Libretto adapted by Alfred Bunn from a ballet **The Gipsy**, by Fanny Elssler. First produced, Drury Lane, London, November 27th, 1843. Balfe was born in Dublin and after a highly successful career throughout Europe, both as singer and composer, died on his estate in Hertfordshire.

JACQUES OFFENBACH (1819-1880).

The Tales of Hoffmann.—Words by Carré and

Barbier, after three tales by the German author Eta Hoffman. First produced at the Opera Comique, Paris, February 10th, 1881.

AMILCARE PONCHIELLI (1834-1886).

La Gioconda.—Book by Tobia Garrio, after Victor Hugo's tragedy, "**Angelo the Tyrant of Padua**". First produced, La Scala, Milan, April 8th, 1876.

CLAUDE DEBUSSY (1862-1918).

Pelléas and Mélisande.—Performed by a caste from the Opera Comique, Paris in May 1948. Book by Maurice Materlinck. First produced, Opera Comique, Paris, April 30th, 1902.

ORATORIO PRODUCED:
GEORGE FREDERICK HANDEL (1685-1759).

The Messiah.—Composed in 1741 in three weeks. First performed, Fishamble Street, Dublin, April 13th, 1742.

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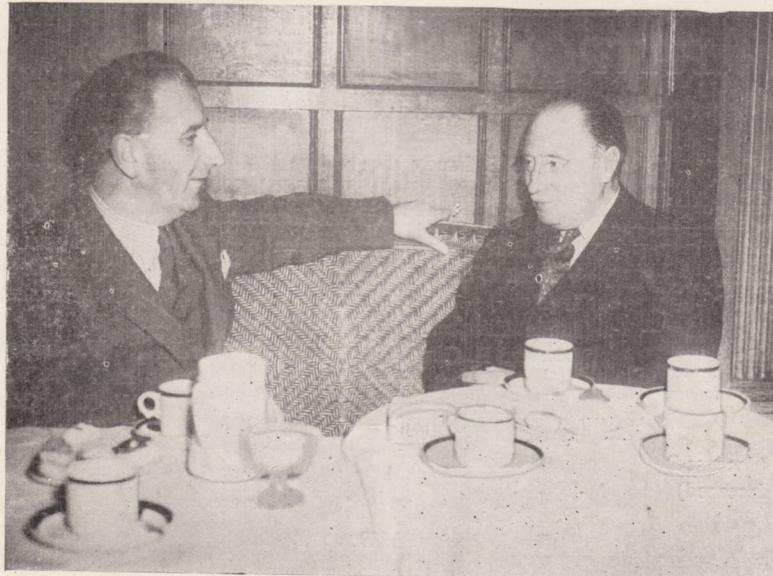
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MR. M. DINNIGAN (Vice-Chairman D.G.O.S.)

MR. J. J. O'CONNOR (Chairman Patron Members' Committee)

In a recent circular letter sent to all Patron Members of the Society I expressed my appreciation of the value to the Society of the support of the Patron Members. This expression of appreciation I repeat again. The Society depends to no small extent on the support of its Patron Members. It is a great satisfaction to know that the number of Patron Members is increasing rapidly. This is evidence of the recognition of those keenly interested in Grand Opera of the successful efforts of those responsible for our productions and of our own Performing Members to ensure that nothing but the best will be given to Dublin audiences.

The Society is engaged in a good national and cultural work and has earned recognition and appreciation from all who have attended our productions.

I appeal to all those who are interested in Grand Opera and can do so to support the Society by becoming Patron Members. In return for the subscription there are many privileges and subscribing Patron Members have the satisfaction of knowing that they are doing something to assist in a work that is good, that is cultural and that is in the best interests of the Nation.

This Society has been honoured by a visit here of the Members of the Opera Comique from Paris and now the Hamburg State Opera comes to Dublin, the first time in the history of Opera in Dublin that such a visit has taken place. Some of the World's greatest artists have been with the Society as guests and if it is possible to find even greater artists than those who have been with us we will bring them here.

For all this we need financial support. To Patron Members I would say this. Please continue to support the Society. If you have any friends who are interested in Grand Opera ask them to support the Society by becoming Patron Members.

JAMES J. O'CONNOR,

Chairman,
Patron Members' Committee.

DUBLIN GRAND OPERA SOCIETY

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 Montford Baker
 Gerrard McCabe
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 Walter McNally (deceased)
 Charles E. McConnell
 Countess McCormack
 Lorcan Sherlock, LL.D. (deceased)
 Senator Joseph Brennan (deceased)
 J. J. O'Leary

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 George E. Brady
 John F. Larchet, Mus.D., F.R.I.A.M.
 John Count McCormack (deceased)
 Miss Margaret Burke Sheridan
 Vincent O'Brien, Mus.D. (deceased)

1945

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 Leonard E. Ging
 Miss Margaret E. Dobbs
 Mrs. Cecilia Lansell-Jacob
 P. A. McNally, M.D.
 F. A. Moran
 1946
 Frank Donnelly
 James J. Phelan, M.D.

1947

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 S. White
 R. L. Cant, B.A., B.A.I.
 A. Elliman
 Miss M. O'Toole
 Miss Elizabeth Corrigan

1948

C. F. Ridgeway
 1949
 W. G. McConnell
 William Paltridge
 Karl Feldman
 1950
 J. A. MacKeown

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 Denis McCullough
 C. J. Morgan
 Bethel Solomons, M.D.

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 1945
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 Miss Maeve Gill
 Mrs. Alice Keohane
 William H. Freeman
 J. P. Digby
 Hon. Mr. Justice Cahir Davitt
 Herman Good
 H. E. Redmond, M.D.
 Miss Beryl Gleeson
 John Prideaux Fox
 Mrs. T. B. Case
 J. A. Wackett
 1946

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 Mrs. Rose McCartan Mooney
 James J. O'Connor
 Mrs. M. McAlister
 Vincent Crowley
 Luke Byrne
 Mrs. J. F. Larchet
 M. H. O'Connor, M.D.
 Hon. Mr. Justice Kevin O'H. Haugh
 Patrick McGilligan, T.D.
 (Minister for Finance).
 T. J. Gilmartin, M.D.

1947

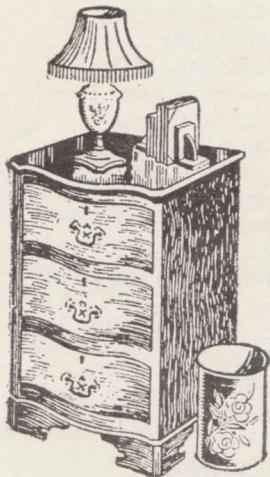
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 Eleanor Lady Yarrow
 Mrs. Margaret McDonnell
 W. S. Barrett
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 Sean Magee
 William P. Fitzgerald
 G. T. Cullen, M.D.
 Desmond Fitzgerald, P.C.
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Robert Potterton
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Michael Devlin
Senator Michael Hayes
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Valentine Fox
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Maurice Kennedy
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M. F. McCormac
Brendan P. McCormack
J. A. Louis Hatch
Miss Carmel Lynch
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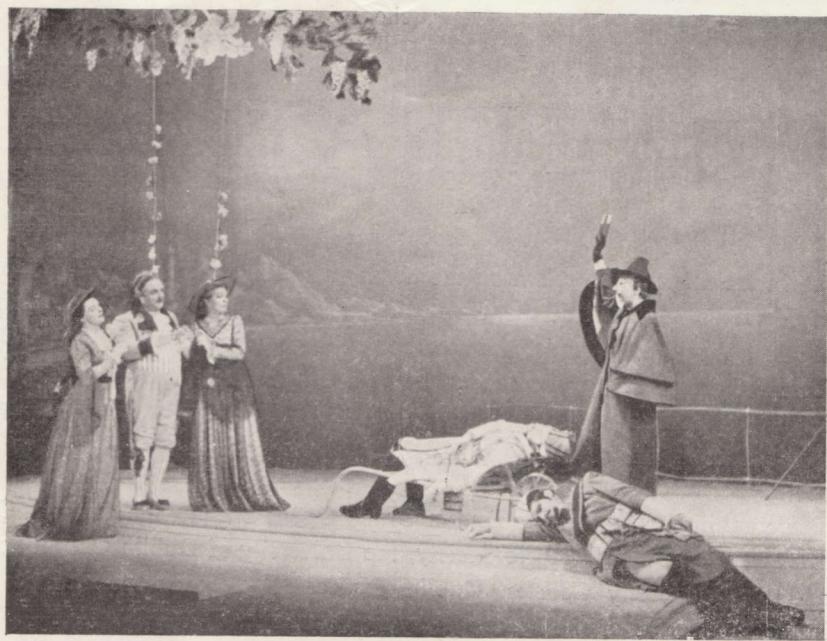
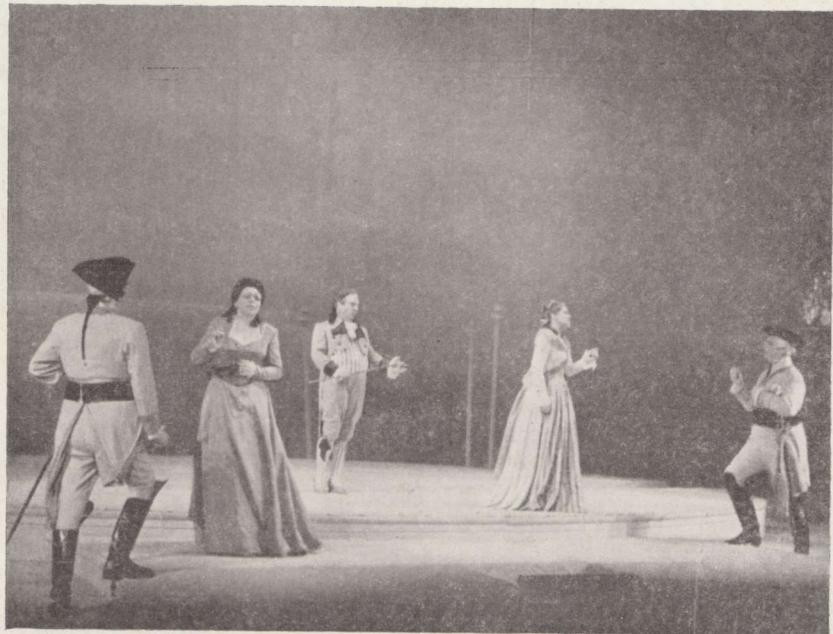


CO-OPERATION...

An interesting picture taken on the occasion of the Bi-centenary Performance of Handel's **MESSIAH** at the Gaiety Theatre, South King Street, Dublin, on the 13th April, 1942, under the direction of the Musical Director of the Dublin Grand Opera Society, Comdt. James M. Doyle, Mus.B. George Frederick Handel's **MESSIAH** was first presented at the "New Musick Hall," Fishamble Street, Dublin, on the 13th April 1742.

The combined choirs of the Dublin Grand Opera Society, the Culwick Choral Society, the Dublin Oratorio Society, the University of Dublin Choral Society, and the University College, Dublin, Musical Society co-operated to assist in the production of the Bi-centenary Performance.

SCENES FROM COSI FAN TUTTE



COSI FAN TUTTE

ACT I. Scene 1. Two Officers, Ferrando and Guglielmo, (fiances to two sisters, Dorabella and Fiordiligi) are breakfasting with a cynical bachelor, Don Alfonso, who casts doubts on the fidelity of the absent ladies. On being challenged, he wagers 100 guineas that he will prove it within 24 hours, conditional upon the officers secrecy as to the bet and obedience to his plans. They accept with joy at the unexpected possibility of a fresh nest-egg.

Scene 2. In the Garden, contemplating with pleasurable anticipation the portraits of their financés, the two girls, are rudely interrupted by Don Alfonso, who, after some persuasion, releases his solemn news that the two officers are off to the wars, confirmed by the arrival of Ferrando and Guglielmo, dressed for the Front. They set off and Don Alfonso gloats his contempt for women in general.

Scene 3. In the ladies boudoir, Despina, their maid offers them food, which they grandiloquently refuse, explaining the tragic reason. Despina frivolously consoles them. Now Alfonso arrives with the two officers, disguised as Albanian Noblemen, and wishes to present them to the two girls. The two Albanians make the most of their chances, but to no purpose, because the ladies run away, whilst the two men laugh jeeringly at Alfonso's discomfiture, but the bet is not yet lost.

Scene 4. Back in the garden, the two girls are suddenly confronted by the disappointed Albanians who have taken poison for their unrequited love, while Alfonso and Despina ask the girls to help the dying men and they will go for help. Alfonso returns with Despina disguised as a Doctor, who effectively cures them, and now the two Albanians pour out their gratitude on the not too unwilling sisters.

ACT II. Scene 1. Consenting to receive the two disguised officers later, the two girls in their boudoir, choose amongst themselves the one who appeals to them, innocently swapping their fiancees, when Alfonso arrives and invites them to the garden to hear the music.

Scene 2. In the garden, the two men present themselves and make their advances with some success, both men chaffing each other with their success with each others fiancee.

Scene 3. Back in the boudoir, Dorabella advises her sister Fiordiligi to cast aside her scruples, and enjoy herself while she may, but, instead, she sends Despina for two old uniforms of the supposedly absent lovers, intending that they both wear them, and follow their men to the front. They are interrupted by the disguised Albanians who persuade them to abandon the attempt and agree to marry them. Don Alfonso arrives and exclaims—They are all the same—Cosi fan tutte.

Scene 4. The marriage feast is arranged, and Despina (disguised as a Notary), has just secured the girls' signature, when a distant drum announces the return of the two officers from the Front, (according to Don Alfonso)—the two Albanians are bundled out, and re-enter as their original selves, and seeing the feast, demand an explanation, which, however, is not forthcoming. The two Officers go out to see for themselves, and return, partly disguised again as Albanians, and after many recriminations, all blaming Alfonso, everybody is reconciled.



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Engaged since 1928 in Berlin, Breslau, Braunschewig, Frankfurt-on-Main and Stettin; since 1946 in Hamburg State Opera. Has specialised in effects and furnishings for Opera and Plays, particularly Goethe, Sophocles and Shakespeare. His particular aptitude suits Mozart and the Modern Composers, and has produced with notable success, Ravel's 'L'Heure Espagnole'.

Georg Mund, (Guglielmo)

Discovered by Herbert von Karajan, and presented at Vienna, developed his beautiful natural timbre into a cultivated Bel Canto and was engaged in 1940 as a Lyric baritone at the Hamburg State Opera.

Lore Hoffmann, (Zerline and Fiordiligi)

Commencing her career in Breslau, rapid progress led her thence to the Opera House, Berlin, and thereafter to Paris and Spain. Since 1945, Lore Hoffmann sings all the great part of her Roles in the Hamburg State Opera.

Clara Ebers, (Donna Anna)

Has, after her constant engagements in Frankfurt, Munich and Hamburg, completed her studies, starring abroad under Clemens, Krauss, Knappertsbusch, Sabata and Marinuzzi in Genoa, Florence, Barcelona, Bucharest, Athens, Brussels and Lisbon in 1949.

She sang at the International Festival in Aix en Provence the Donna Anna.

Sigmund Roth, (The Commendatore)

Discovered by Siegfried Wagner and educated by Paul Bender starred as seriose Bass in Munich, Berlin and Vienna and in other great German towns.

Gustave Neidlinger, (Masetto)

A bass buffo with great possibilities. As an actor sang at the Salzburg Festival, at the State Opera in Vienna and Berlin. Is known abroad through his many Gramophone Records and Radio broadcasts.



Annaliese Rothenberger, (Despina)

Born in South Germany, she has an extraordinary gift for acting, and has found in Hamburg her personal style and shows great promise for the development of her capabilities.



Walter Geisler, (Octavio and Ferrando)

Studied at the Berlin Music High School, and has shown himself to be one of the foremost singers of Mozart.

Matthieu Ahlersmeyer



Matthieu Ahlersmeyer, (Don Giovanni)

The career of this great Character Baritone, which began in Hamburg, led him back again to Hamburg after the War via Berlin, Munich, Dresden and Vienna. Through his own abilities at home and abroad, and through the Film "The Marriage of Figaro" in which he sang the part of Count Almaviva, he has become known to a wide public.

Henry T. Hall



Anna Galvina - Elfriede Wasserthal - Hilda



Dr. Gunther Rennert,
(Director Hamburg State Opera)

Born April 1st, 1911, at Essen. Hobbies: Music and Stagecraft. Produced Opera in Berlin, Frankfurt, Munich, Salzburg, Stuttgart. Play and Film Producer. Responsible for the entire artistic direction of Hamburg Opera since 1946.



Martha Modl, (Dorabella)

After the discovery of her extensive Contralto range, and its development in Dusseldorf, she achieved great success in Hamburg, Vienna and Berlin, and starred as "Carmen" in the Autumn Season at Convent Garden, London.

Elfriede Wasserthal, (Donna Elvira)

After starring in Dusseldorf, Berlin Opera House, State Opera Dresden, State Opera Vienna (under Ellendorf and Dr. Bohm) she went as a dramatic singer to the Hamburg Opera, where her great vocal capabilities may be established in many directions.



Theo Herrmann, (Leporello and Alfonso)

Viennese born, of the type of singer who combines a very competently modulated voice with extraordinary gifts for acting.

Starring on all the great stages at home and abroad, he has made for himself a distinguished name by his Song Recitals.

In February 1950, toured Spain and Portugal.

Photos by courtesy of "Radio Review".



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DON GIOVANNI

ACT I. Scene 1. Leporello, Don Giovanni's servant, is keeping watch outside the Commendatore's house, when Don Giovanni, who has made love to Anna, the Commendatore's daughter, enters, while she tries to unmask him. Her Father, hearing her cries for help, fights with Don Giovanni, is killed, and Don Giovanni and his Servant escape. Anna returns with her Fiance, Don Ottavio, who swears to avenge her father.

Scene 2. Donna Elvira, a former jilted but romantic lover, searching for Giovanni, meets him unexpectedly in a village with Leporello. He makes his escape, and to put her off, Leporello tells her of his masters formidable catalogue of conquests.

Scene 3. A Country marriage between Zerlina and Masetto is to take place, and the irrepressible Don Giovanni attempts the conquest of Zerlina, but Elvira arrives in the nick of time and protects her.

Searching for her father's murderer, Anna, arriving with Ottavio, appeals for assistance from Don Giovanni. Elvira denounces him for deserting her, and Anna, realising that her search has ended, tries to convince her fiance that Don Giovanni is he whom they seek.

Scene 4. In the meantime, in his element with all the marriage festivities and its potentialities, Don Giovanni invites all to a ball in his house, where he is caught endeavouring to entice Zerlina from her new responsibilities. He only escapes Ottavio's vengeance by placing the blame on his servant, Leporello.

ACT II. Scene 1. Serenading Elvira's maid, Don Giovanni (disguised as Leporello), is interrupted by Elvira, and he makes off, leaving Leporello (disguised as his master) once more to make the way clear for him with the maid. Masetto now arrives in search of him, but Don Giovanni outwits him, gives him a good beating and leaves him to the consolations of Zerlina.

Scene 2. Elvira now discovers that the disguised Leporello is not Giovanni after all, and when Ottavio and Anna with Masetto and Zerlina learn of the ruse, Ottavio is at last convinced of Don Giovanni's guilt, and sets off to denounce him.

Scene 3. Don Giovanni meets his servant by appointment in the Cemetery to find out the sequel of his adventures with Elvira, and his profane amusement is cut short by a Ghostly warning of his inevitable end from a Statue of the late Commendatore, and in a blasphemous mood, invites the Statue to supper, and the invitation is accepted.

Scene 4. Don Giovanni, entertained by his servants, awaits the arrival of his guest, whilst Elvira makes a last attempt to make him repent of his sins, but in vain. The Marble Guest arrives on time, and, clasping Don Giovanni's hand in an inexorable grasp, carries him down to his doom.



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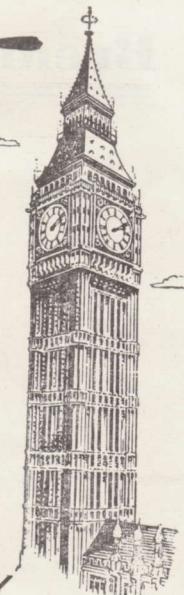
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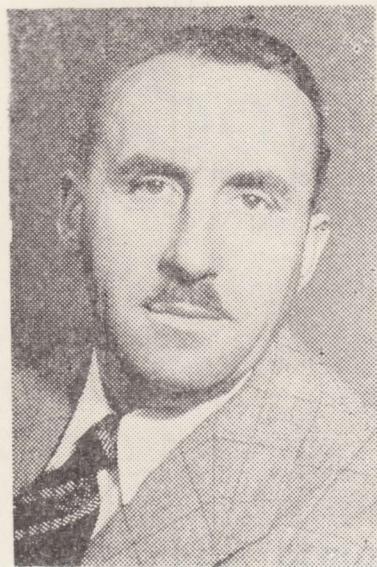
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(Leipzig and Innsbruck University)

The galaxy of eminent German artists who for the first time comes to Ireland for this season, will experience a scheme of operatic production new to them. On the continent and in Germany especially, theatres playing grand opera are run by local or regional government. In smaller places they give also performances of drama, comedy and operetta, whereas the large cities possess one or two houses reserved for grand opera only. In either case these theatres dispose of a cast of singers engaged on a years contract, of their own professional orchestra and a professional chorus. All this is possible only with substantial subsidies.

It filled me with amazement, respect and admiration, to find, here in Ireland, operatic performances based on the enthusiasm of a private group, who, not only, guarantee the expenses but also provides the chorus. On the continent a chorus singer's working day means a rehearsal in the morning and a performance at night. His salary enables him to feed, though modestly, his family. Amateurs are admitted only on rare occasions, as for the 3rd act of "Meistersinger" or the "Triumphal March" in "Aida". Here with us, however, the high state official and the craftsmen, the officer and the young shop assistant stand together on the stage after a full day's labour in their own profession. They endure the ordeal of tiring rehearsals, twice, three and four times a week throughout the year, they patiently swallow the furious outbreaks of their impatient chorus-master, stand and wait in endless dress rehearsals on Sundays from 2 o'clock until late in the night—and they even pay 10/6 the season for all this.

A story from olden days refers to the potentate of some small German principality inspecting his Court Theatre naively asked the chorus singers: "Why, what on earth are you doing during day time?"—and this was regarded as a capital joke, as the life of a German singer is filled out with his duties in the theatre.

The members of D.G.O.S. chorus, it seems to me, live two lives. They take off their every-day's existence when entering the realm of music. The only return which they find for all their hard work is the noble enjoyment of great art. Standing side by side on the stage with great singers from all the world they know their responsibility and their genuine enthusiasm helps them to achieve what seems almost impossible on the continent.

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OBJECTS OF THE DUBLIN GRAND OPERA SOCIETY

MEMBERSHIP

The Society consists of both :—

1. Patron Members in two classes :
 - (A) Life Patrons
 - (B) Annual Patrons
2. Performing Members

OBJECTS

- (A) To produce or assist in the production of Grand Opera, Choral Works and Ballet.
- (B) To bring together all those interested and establish a better understanding and appreciation of Grand Opera.
- (C) To develop the scope of the Society's work and to promote its social and cultural influence in Ireland.
- (D) To establish and maintain training centres and classes, with facilities for lectures in order to achieve the highest possible artistic standard.
- (E) To do all such other things as may be deemed necessary or conducive to the attainment of the foregoing objects or any of them.

SUBSCRIPTIONS

- (A) The subscription for Patron Members is :
Life Patrons ... Twenty-five Pounds
Annual Patrons ... Three Guineas
They are entitled to two Dress Circle seats on Patrons' Night at each Season, priority booking and all other amenities and facilities of the Society.
- (B) The subscription for Performing Members is :
One Guinea per Annum
payable half-yearly on or before the 1st March and 1st September. Each half-yearly subscription entitles the member to two Dress Circle seats (except on Patrons' Night, when they shall be allowed to book seats for any other part of the theatre) and priority booking over the general public for any other performances of the Season.

GENERAL COUNCIL

Under our re-drafted Constitution, a General Council is elected each year at the Annual General Meeting consisting of seven members, including the President, who shall act as Chairman, Musical Director, two Patron members, the Chairman and two other members of the

Management Committee. The function of the General Council shall be advisory, so as to co-ordinate the activities of the society. Any member expelled from the society by the Management Committee shall have the right of appeal to the General Council.

THEN and NOW . . .

An Operatic Reminiscence

"THEN" was half a century ago. The Operas I used to see were given by the Moody-Manners Company. The theatre was the Royal of those days.

The Carl Rosa Company also came, but whether to the Royal or the Gaiety, I can't remember. The Moody-Manners were "our Company".

I remember best the lovely face and lovelier voice of Madame Fanny Moody—notably as "Marguerite" in "FAUST" and "Elizabeth" in "TANNHAUSER". I remember, too, her husband, Charles Manners, as a Herculean "Mephistopheles". He, I think, was the original "Corporal of the Guard" in "IOLANTHE" at the Savoy Theatre in London.

The operas as I recollect over the seasons, included "Faust", "Tannhäuser", "Trovatore", (but no "Traviata"), "Aïda", Carmen", and "The Huguenots". There was also "The Puritan's Daughter" of which I have never since heard nor know the composer's name—"Norma" and, of course, "The Lily of Killarney" (I still see the "Eily O'Connor" of lovely Fanny Moody), "The Bohemian Girl" and "Maritana".

The opera I treasure most is "CARMEN", and the reason is not far to seek. The name role was played by Zelie de Lussan, probably the greatest "Carmen" since Calvé. Of her the critic in the "London Times" has written:—"Nature and Art combined to render her an ideal exponent of Bizet's heroine, and her performance was forceable, attractive, and free from exaggeration." She was a star, both in Convent Garden and the Metropolitan in New York. A mezzo of wide range—contralto, and soprano. Joseph O'Meara I remember as an authentic tenor and excellent "Don José".

The then Theatre Royal made a fine house for opera—good acoustically, and of a capacity about one-third more than the present Gaiety.

"Those were the days"—and the nights. Yes, indeed.

There followed an inter-regnum.

I imagine the Moody-Manners Company ceased to be some years before the First World War. I did not return from that assignment until 1919. From that time until my "discovery" of the Dublin Grand Opera Society (round about 1945) I fitfully heard performances by alleged tenors and soi-disant sopranos till I gave up the useless quest.

All of which brings me to "NOW" and the Dublin Grand Opera Society, and the Gaiety Theatre.

After enforced abstinence with what joy real food! How I recollect my return meeting, after a sterile generation, with "Leonora" (alias Ruth Packer)—grown younger and more imperious in the interim! And ; marvel of marvels : "AIDA" with a similar alias !

"Marguerite", now called Marjorie Field, enchanting even as Fanny Moody. In this case, perhaps, the years have taken something from the facial glamor, but not from the voice, and certainly have slimmed the young lady's figure !

"LA TRAVIATA". This the Moody-Manners people never did for me—but in my University days a generous mother brought me to the "Holy of Holies"—Convent Garden,—no less! There I met "Violetta" in disguise as Madame Melba. "Alfred's" name was Enrico Caruso. That night I supped with the gods. That was 1909. Thirty odd years later I renewed the acquaintance in Dublin. Now "Violetta" is the Marjorie Field that had been "Marguerite", and "Alfred" a young man called Midgley.

The years fall apart—the same joy and kick and glamour—and infinitely better acting.

"RIGOLETTO" was not, to my knowledge, in the Moody-Manners repertoire. I first saw it by the Dublin Grand Opera Society. The tenor was unknown to me and I was still a little "tenor-shy". They told me the young man came from Belfast. Verdi has a happy trick of quickly getting into his stride. The very first notes of "Questa Quella" assured me that a new star had arisen. I have since seen no reason to change my mind.

A living link between "THEN" and "NOW":—The Society's gifted and imperturbable Director of Music : Colonel James Doyle.

A cherished memory of the past is "Aileen Allanah" and "The Old Plaid Shawl" as sung by that lovely Baritone, the late Mr. J. C. Doyle. But this is concert—not opera—and another story.

Nostalgia is a universal affliction, and first loves are proverbially tenacious, but in fairness I own that Dublin is having opera in these years performed as never before. The main factor which makes this possible is the selfless enthusiasm of these men and women, never sufficiently to be praised, who, for sheer love, give time and energy to become performing members of the Dublin Grand Opera Society.

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